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ABSTRACT

This issue focuses on uses and techniques of radio for educational purposes in developing nations. Two health education projects are described which are utilizing open broadcasting to attract a mass audience of listeners not committed to a structured radio education program. Kenya's Swahili language radio serial, "Giving Birth and Caring for your Children," utilizes three popular radio comedians in an improvised dialogue integrating health information with humor. In Nicaragua, six one-minute radio messages on health topics will be broadcast ten to fifteen times per station per day for an entire year; this approach is based on commercial advertising strategy and philosophy. Also included in this issue are a report from the International Conference on Adult Education and Development held in Tanzania, and two reports on the use of folk culture in media development. (STS)

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HEALTH EDUCATION BY OPEN BROADCAST

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HEALTH EDUCATION BY OPEN BROADCAST

This issue of ICIT Report begins by describing two non-conventional approaches to health and nutrition problems. In both instances, the target audience is rural adults, and the technology employed is radio. However, the process of problem definition and the methods for developing radio messages differ radically. Hopefully, the contrast will be thought-provoking.

Health Messages Through Humor

During the past decade the number of radio sets throughout the world doubled. In Third World countries the increases were spectacular, ranging to over 300%. Due to its accessibility to all levels of society, including the "poorest of the poor", radio is of great interest to development educators. To date radio educators have concentrated their efforts on programming to organized "farm forums", "radio schools" and "discussion groups". They have supplemented radio with print materials and face-to-face contact in the context of a structured long term program. While these approaches can attain deep and lasting impacts, they also limit the audiences for educational radio.

Another approach, called "open broadcasting", aims to capture a mass audience of listeners who are not committed to a structured radio education program. Competing with entertainment programming, "open broadcast" radio must attract and maintain its audience through programming that is attractive as well as educationally effective.

An exciting example of an open-broadcast program which fits these specifications is Kenya's Swahili-language radio serial "*Zaa Na Uwatunze*" (Giving Birth and Caring for Your Children), which teaches about health as it entertains listeners.

For fifteen minutes each Sunday afternoon, a time when most of the daily chores have been finished, listeners are entertained and taught by three of Kenya's top radio comics, Omari Suleiman, Fatuma Saleh, and Kipanga Asmani. The show has enjoyed such popularity, in fact, that the radio station has requested that the show be broadcast during Kenya's "prime time" for radio, Saturday evenings at 8:30.

The combination of humor and education is the show's outstanding feature. The weekly format presents in a comical manner a conflict over the use of new health practices versus old-fashioned or unhealthy practices. The program is built upon the resistance to new practices. The central character, Mzee Pembe (Omari Suleiman), is a conservative old man with many children. Mama Njeri (Fatuma Saleh) tries to convince him of the importance of introducing new health practices into their daily lives for the sake of their children. Mzee resists, and a comical debate ensues, with various visitors (all played by Kipanga Asmani) entering the discussion.

Each show has a particular theme, which is discussed beforehand among the actors, health educators and a UNICEF consultant. No formal scripts are used. Rather, an outline for the program emerges from discussion of the particular health points to be stressed. Based on this outline, actors improvise dialogue before the microphone. An audience is present in the studio during the recording of each program, and plays an important role in providing instant feedback, enabling the actors to judge whether their points have been understood or whether they need to provide more dialogue around a particular point.

Previous themes are mentioned in passing during the programs in order to reinforce what was learned in earlier episodes. And once Mzee Pembe is convinced of a point, he becomes a strong proponent and tries to persuade friends and neighbors of facts he had learned in previous episodes.

For example, in one episode Mzee Pembe is visited by a friend who has come to ask him about "Bwana Clinic", and the friend is very surprised that Clinic is not a

(continued on page 2)

Health Messages Through Advertising

When a development project speaks of improving health practices in 25% of a country's households, people listen. And when the project plans to do this by modern marketing techniques, including creation and broadcast of one-minute radio spots, it comes under very close scrutiny indeed. For such a project could change current notions about how communication media can contribute to development.

Amidst all the conflicting research results in the literature on uses of media for development, one long-standing point of consensus stands out. Since before Neurath's landmark study of the Indian farm forums (1959), development educators have held that isolated "open broadcast" messages are not the best approach to development communication. In order to have deep and lasting effects, it has been agreed that radio or television must be combined with print materials and face-to-face learning. As a result, a number of "organized audience" radio strategies have developed and been reflected in the literature.

Nonetheless, governments confronted with the cost and complexity of training teachers or monitors and of producing and distributing print materials, have often resorted to unencumbered "open broadcasts." While much of their programming has lacked appeal and effectiveness, there have been excellent development-oriented dramas, comedies and advertising spots. One suspects that quality "open broadcast" programs usually attract many times the audience of "organized audience" approaches that demand a great time commitment of the participant. However, these experiences

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Humor (continued)

man, but a place. During the course of the visit, the friend learns about the healthiness of feeding children fruit, about the virtues of breastfeeding, and about latrines. He leaves determined to share his new information with family and friends, even though it may sound bizarre and he may be laughed at, just as he laughed and joked when Mzee was telling him the news.

Evaluation

Ongoing evaluation techniques include feedback from the studio audience and the extensive fan mail that the show receives. In addition, an investigation took place at the end of the first year's programming in which a questionnaire was administered to 510 persons in selected districts within a 90 mile radius of Nairobi. The demographic features of the sample population were reasonably close to national averages. Eighty per cent of the respondents were from rural areas as compared to the 90.1% rural population as a whole. The sample population had higher than average levels of education. Also, 80% of the sample claimed at least moderate competence in Swahili. The data obtained from the questionnaire were supplemented by information obtained from discussions by two listening and evaluation panels.

Listenership

According to questionnaire results, the appeal of "*Zaa Na Uwatunze*" is broad-based. The program is effectively reaching a good portion of the audience that is most likely to need exposure to health care messages; a higher proportion of the rural population than of the urban population is tuning in to "*Zaa Na Uwatunze*". Also, the survey revealed that listeners in the highest educational level are less likely to listen to the program. This group is the least important for the program to reach, since its general level of education suggests less need for further education in health practices.

The majority of radio listeners who do not listen to "*Zaa Na Uwatunze*" have not heard of the program. An advertising campaign would be likely to attract an even more sizeable audience.

Assessment

The program's educational message is not lost in the humor: 55% of the sample audience stated that they listened first for the educational message, while 36% stated that they listened primarily for the humor. However, the listening and evaluation panel felt the need for the introduction of more serious characters, who would present educational information in a straightforward manner. For example, in one episode Mama Njeri took her children to the clinic. The panel felt that the educational message would have been clearer if a nurse had been present to discuss health care with Mama Njeri.

Educational Value

Eighty-six per cent of the respondents answered that "*Zaa Na Uwatunze*" teaches the listeners something; only 5% of the respondents saw no educational value in the program. When asked the open-ended question, "what did you learn about?", there was a general recognition of the major theme (child care), and a high level of recall on topics covered by the program.

As cited above, the panel was less favorably disposed to the program's integration of humorous and educational messages and felt that important messages were being obscured by the humor. However, a majority of the panel approved of combining the two elements with the following modifications:

- an announcement by the characters at the beginning of the program, and possibly at the end, that although humorous, the program is dealing with matters of seriousness and importance, and
- a more clear and definite demarcation between the humor and the education.[1]

Budget

Costs covering artists' fees, consultant's fees, studio rental fees, broadcast time over Voice of Kenya, and evaluation totaled $18,080 for 52 shows, or an average of less than $350 per show. Assuming 3 million listeners, the cost per listener per broadcast comes to $0.0001.

Open broadcast programming should not be considered a replacement for more structured forms of instruction over radio and television, which has proven an effective method of long-distance education. Open broadcast is an alternative; an alternative that can reach a larger and less organized audience in a most enjoyable way. When educational messages are combined with humor and familiar details reflecting the lives of viewers and listeners, open broadcasts can help expand the potential of radio and television as educational media. ■

Susan Hostetler

[1] *Zaa Na Uwatunze (The Kiriboto Show): Listenership and Educational Impact*. Evaluation report prepared by American Technical Assistance Center (ATAC) in cooperation with the Bureau of Educational Research, University of Nairobi. Further information can be obtained by writing either the Bureau of Educational Research, University of Nairobi, Nairobi, Kenya or by contacting Tim Rose, ATAC, 7655 Old Springhouse Road, McLean, Virginia 22101, USA.

Advertising (continued)

have not generally been evaluated or reported in the literature.

Perhaps it is fitting that a powerful challenge to the "organized audience" maxim of the development communication literature should come from an outside force — the successful advertising firm of Manoff International. In AID-funded projects, Manoff is working with the Ecuadorean, Nicaraguan and Philippine governments to execute, evaluate and fully document radio advertising campaigns in health and nutrition.

Philosophy

The extreme difference in philosophy and approach between educators and advertisers would seem to guarantee a radical departure from accepted practice. While educators are accustomed to small audiences and attempt great change (i.e. literacy, numeracy, job training), advertisers court the mass audience and aim at more modest goals (i.e. switch from Product *x* to Product *y*). While educators recognize individual differences and demand great time commitments of "captive" classroom audiences, advertisers build on the similarities of mass behavior and aim to have their brief messages tolerated by audiences whose real interest is entertainment or escape. And, for the size of audience with which advertisers work, the traditional "organized audience" approaches simply may not be viable in many developing countries.

Strategy

Advertisers call their approach the "reach and frequency" method. Short powerful messages are created and broadcast to the largest possible audience with much repetition and over a long period. In their project in Nicaragua, Manoff International will deliver six one-minute messages to national and local radio stations. Messages will be broadcast 10-15 times per day per station for an entire year. Manoff expects that 60% of Nicaragua's rural housewives will hear the messages and recall the key points. Demonstrated behavior change is expected in 25% of these households.

At this point the development professional might exclaim that the process of development involves profound change. Therefore, he/she might ask, "How can even the most perfect one-minute messages contribute to development?" In fact, small behavioral changes have been identified which can be effected by the individual, and which have major impacts upon development.

It has been estimated that one out of five deaths in Nicaragua derive from cases of diarrhea among infants and preschool children. Nicaraguan health ex-

perts felt that this tragic situation could be improved by small but crucial changes in the knowledge, attitudes and behavior of Nicaraguan mothers. In Ecuador, one Manoff radio spot contrasted the health benefits of iodized salt with the shortcomings of plain salt. In the Philippines, spots have advised mothers to enrich weaning food with drops of cooking oil and other available foods to increase its nutritional value.

Implementation

These messages are the result of a long and painstaking process which is analagous to the marketing methods of the U.S. consumer goods industry. Experts in health and nutrition are consulted regarding priority problems. Recommended solutions are screened for their ability to be achieved with only informational and motivational inputs. For example, while health authorities in one country recommended that rural dwellers eat more liver, this type of meat was found to be both overpriced and unavailable to rural people. As a result, this solution was found unacceptable.

Once a small number of appropriate themes have been chosen, messages are written, circulated to experts for comment and then produced in draft form. The messages are then pre-tested by playing them on cassette recorders in 100 to 200 target group households and discussing their attractiveness, effectiveness and credibility for the audience.

Once revised on the basis of pre-test data, the messages are recorded, pressed on discs and distributed to the cooperating radio stations. A schedule is developed that responds to the target audience's media habits. According to project personnel, regular follow-up with the stations is extremely important to ensure adequate frequency. Once station personnel have heard the spots several hundred times themselves, they may assume the spots must have had their effect upon the audience, and stop playing them. However, according to U.S. commercial advertising experience, the spots are having their greatest impact at this moment, and should be continued.

In these projects, the stations will play the spots for a full year. Scientific tests of audience knowledge, attitudes and behavior will have been taken before broadcast, after six months and after one year. While final results are not available for any of the countries, preliminary results regarding reach, knowledge and attitude change are said to be extremely encouraging.

Implications

If the projects succeed to anywhere near the degree expected by the Manoff staff, the "organized audience" strategies of development communication may have to be re-evaluated. While exposure to longer messages combined with print media and face-to-face learning sessions may still prove best suited to promoting thoroughgoing and basic behavior change, there may be a multitude of small but high-impact changes which are susceptible to the "reach and frequency" approach born of commercial advertising. If these initial efforts prove successful, additional modern marketing techniques might be adapted to form multi-media strategies suited to tackling larger development objectives. ■ Jock Gunter

[1]For a succinct yet comprehensive summary of these approaches, see Emile G. McAnany, *Radio's Role in Development: Five Strategies of Use* (Washington: Academy for Educational Development, 1973). This publication is available free upon request from ICIT.

Readers who desire more information about the use of the "reach and frequency" approach in development communication may contact Dr. Thomas Cooke, Vice President of Manoff International (2080 L St., N.W., Washington, D.C. 20036, USA).

Radio Programming: Emphasis on Quality

"A visitor from another small planet would be astonished to see how much of the effort and resources of a typical project go into procuring expensive hardware and operating it, rather than into producing more effective software for less expensive hardware."

Wilbur Schramm
Big Media, Little Media

The question of effective software was the subject of the University of Massachusetts' Center for International Education seminar on "Quality in Instructional Radio." James Theroux, the seminar's host, describes in the following article how 20 broadcasters, researchers and educators gathered on campus from 3-5 June 1976 to discuss the challenge posed by Wilbur Schramm.

During the past year, staff members of the Radio Software Research Project have been conducting a state-of-the-art analysis of radio software. The information they collect will be incorporated into training materials for educational broadcasters. They recognized that many valuable insights about software, especially radio software, have not been recorded in the literature. The Seminar on Quality in Instructional Radio was organized to extend the state-of-the-art analysis beyond a review of the literature.

The key question at the Seminar was: What do we know about radio programming that could help the producer to increase the effectiveness of his educational broadcasts? To answer this broad question, the participants divided into three small groups. Group I discussed learner characteristics. Their task was to elaborate the producer's dictum *know your audience*. Exactly what does the producer need to know? What methods can he use to gather information? Is there something more than the standard demographics that will help producers to design effective programs?

Group II looked at program design. What are the options in format and technique? What are some promising new strategies for stimulating audience involvement? Can we identify alternative ways of organizing a broadcast curriculum? What general principles of program design are substantiated in the literature?

Group III dealt with formative evaluation. How can research inform the creative process, and at what cost? What are the evaluation methods available for measuring attention to audio presentations? What skills and training are needed to do formative evaluation? ■

Anyone interested in receiving a detailed summary of the Seminar should write to Dr. James Theroux, Radio Project Director, Center for International Education, Hills House South, University of Massachusetts, Amherst, MA, 01002, USA.

HELP!

ICIT needs you to share your field experiences in communications and development. We are studying the use of "homemade" or low-cost and easy-to-operate media to provide information on health, nutrition, family planning, agriculture, and other development problems. If you have worked with games, manual printing presses, silkscreens, slides, audio cassettes, 8 mm film or other media, please send us information on your project. What we learn will be shared in future issues of *ICIT Report*.

Information on the use of audio cassettes will also be forwarded to Anil Srivastava of India's Center for the Development of Instructional Technology. Mr. Srivastava is working on a UNESCO study of the audio cassette medium and has requested ICIT's help in locating information on this area. ■

More on Film Evaluation

Joseph Koenig of International Cinemedia Center, Ltd. of Montreal writes in response to the film newsletter about his work in formative evaluation of film.

Apropos evaluation procedure, we've done 200 8mm silent films for children with a variety of learning disabilities and have developed some rather effective testing procedures, not as formal as Sesame Street's, but thorough nonetheless. I think they have real relevance to training film-makers to make effective film for "unsophisticated" audiences anywhere. For example, when a film for a hyperactive child has reached cutting copy stage it is screened for its target audience in the presence of the film-maker and competent psychologists. Did the film accomplish its goal? Many of the films encouraged the child to respond directly and if the hyperactive child's attention was held by the film for the full 3-1/2 minutes running time of the cartridge, then the film was essentially on the right track.

If a film is to work with the hyperactive child, it must actually command his attention, involve him. The same technique of user-verification was also tried out with children with other specific learning problems which tended to decrease their ability to concentrate and take in information effectively. In each case, because we were dealing with youngsters, we received very honest, even devastating reactions to our films. The kids voted with their feet, so to speak, whenever the film didn't work. I applied the same idea when I taught a class of graduate education students here with no previous film experience. They were assigned to make films for deaf children to teach key words in "signing" language and demonstrate the meaning of each sign presented using 8mm silent film. Again, the graduate students quickly learned that the films had to communicate directly if they were to avoid unintentional ambiguity.

I suggest that one way to help film people understand what goes on in the minds of various audiences and to learn to avoid making incorrect assumptions would be to work with children who are somehow handicapped in their communication skills. This doesn't only apply to people in the industrialized world.

Generally, too, I think as much as possible, audio visual programs should be designed to involve the viewer by encouraging him to respond verbally; to point, to predict or to do something. Learning via the eyes alone, without muscle or speech activity is, I think, a highly artificial situation which cannot really work. My work with youngsters suggests that a physical and emotional involvement in learning may well be needed to "fix" ideas in our minds. ■

Video Revisited

Suvira Chaturvedi *and* **Michael Heyn** *are involved in development communications and recently conducted a seminar at the World Bank where they presented a paper entitled* Video for Development. *Their work with video has taken them to such places as India, Sri Lanka and Ethiopia, where they have worked at improving communication between citizens and government or private institutions for the purpose of closer cooperation between the two. Heyn and Chaturvedi are presently working with the University of California Medical Center in San Francisco (1966 Pacific Avenue, San Francisco, California, 94109, U.S.A.). They are dealing there with the problems of trying to get a university medical center to work closer with the community at large, and to provide better health care and services. They are utilizing video tape to bring about communication between these two groups and to determine what the community sees as its health needs and priorities. Video tape also helps the Medical Center determine what it can do to meet some of these needs. As a result of Chaturvedi and Heyn's work, health education programs have been started in 25 locations around the city for senior citizens, young adults and youth. Health teams of medical volunteers visit the locations with educational programs on preventative and self-help health care. This community experience using video has led to the creation of an education and rehabilitation program for alcoholics. Below, ICIT Report editor Randall H. Casey interviews Chaturvedi and Heyn on the value of video in development.*

• *What do you think is the importance of video?*

MH: The important overall role of video in development is to get people to participate in development. Sounds simple, but participation rarely happens in development activities and programs. Most are designed and implemented without including people in the process of program development. Video has a way of involving people by giving them the chance to speak their ideas about how they see their situation and problems and how they may solve some of them. This is the first step of communicating and participating. Video also gets government workers in the field to speak out their side and participate effectively in planning and programming. Video can go to all these people to get their ideas and gradually bring them together to work collectively. That is the main advantage of video.

SC: One thing very difficult to do at the rural level or urban slum level is to get organized action by the people. There are many government programs, but people must organize themselves to better utilize the programs. Video helps to organize people; by getting them to focus on specific issues with the aid of a facilitator they can form working groups and begin to deal with the issues. Video can bring people from all sides together to do things on a joint partnership basis instead of doing things on our side and their side.

"There are many government programs for development, but people must organize themselves to better utilize them."

• *Isn't there a cheaper way to do this than video?*

MH: There are other ways of getting people involved and participating in development. Video is only a way to supplement other activities to work a bit more effectively. In comparison with other audio-visual techniques I think video has many advantages because for one it combines audio and visual. The visual images provide greater impact of the total situation. Video can be used immediately while film cannot. And video is a lot less costly than 16mm or even super 8mm film. In terms of cost, video is a minor cost in relation to what is being put into the programs in other terms. A small amount is put into video which will help and benefit people, and is in the end a low investment with a potentially big pay off.

• *Can you cite an incident that illustrates video's effectiveness and answers the criticism of its cost?*

MH: Video helped get at the practical problem of why water development programs in the Rajasthan province of India were not working. Video got the villagers' and the local government's side.

Both sides began a dialogue which brought them together, which in turn gave each side a better understanding of the practical things that needed to be done to improve the availability of water. Government officials began to learn how they could reach villagers more effectively and what could be done to improve distribution of loans to farmers to dig wells for water resources. These facts came out as result of video. Through a voluntary agency now working there, a quite substantial water program has resulted.

• *Did video play a key role in this? Or could another medium have done as much?*

MH: Video played a real catalyzing role in that each side has its own story. Somehow these stories never get to the other side. Video helped each side to hear the

other's story. This resulted in better understanding of the program. I don't think this could have happened through any other medium because of the initial reluctance of the people to come forward to present their views. They didn't even want to come to a meeting. But they were willing to be interviewed individually in their own settings to express their feelings. After doing this and seeing the other side's story they were willing to come together to work out practical problems.

S.C.: Video plays an educational role in helping to understand each other better and see each other's point of view. Video helps people see a common purpose in similar areas or adjacent ones; they see the same basic problems where they didn't see them before. People begin to think about working together and this gives tremendous strength to people working in remote areas.

- *What is the advantage of video tape over audio tape?*

MH: Video gives you a visual image, audio gives you an audio impression of a situation. There is tremendous difference. The visual image gives a greater impact than just voice which makes it hard for people to relate to someone they cannot see. Audio tapes and its system are cheaper than video but in the long run the effectiveness is much less. You can do more with video because it affects people more.

"Video, to have real effect, must be tied to a development activity."

- *What are the real obstacles to the use of this technology?*

MH: Not having a clear overall idea of how it should be used. Many people who have used video in development situations have missed a couple of important points. One is that video, to have real effect, must be tied to a development activity. It cannot be isolated and used by itself. If one just goes out interviewing and collecting ideas and opinions without some definite plan of following up on it which will lead to some definite activities of development, then ideas and opinions will not add up to much or come to anything. Video must be used to achieve very definite development goals. This must be clear from the outset. If not, the result will be nothing practical.

Secondly governments must feel that this activity is useful and constructive to their own work. They have to feel part of the whole process that people need to improve their own life conditions. It is not only a question of getting people involved but also getting them linked up with government resources. Once governments can understand that video is something meant to help them achieve their objectives and make their development programs more effective, there is a chance of success. If government is left out, then eventually the effort will backfire. That is the reality and one must be aware of it.

- *Why do you have so much confidence in video tape?*

MH: It is not video tape per se that I have a lot of confidence in. What I have confidence in is that what is really important to make life better for a lot of people is the fact, from my own experience in working in villages, that these people have a tremendous amount to bring to the effort of improving life because they know the situation better than anyone. But they have never really had a chance to contribute to the solving of those problems. I know if they are given the chance, it is going to make a tremendous difference to bettering life conditions in countries. I see video as a technique, as a means, to achieve that objective of getting that tremendous resource of people really involved and bringing all that they have to offer to the situation of poverty and need for improving life. Let's take advantage of video and try to achieve a more important objective. That is, of giving people the opportunity to really contribute to and be involved in the improvement of their own life conditions. ■

RESEARCH AND EVALUATION

Approaches to Research: A Need for Change

Advanced degree students leave Western universities with the bias that social science methodologies, when properly applied, will yield data that most accurately portray the social reality of a particular situation. One such former student is Budd L. Hall, who took his research tools to Tanzania to work in adult education research. During his four-year stay in Tanzania he began to realize that the tools of the trade had limitations. In his article *Participatory Research: an approach for change*,[1] Hall makes a good case for the argument that social science research methods need overhauling.

Hall conducted two early survey research projects in Tanzania that made him uncertain of his information's accuracy. He felt that the data were essentially a "presentation of tabulations." When he tried refining his instruments, his reservations persisted, even grew. Finally he concluded the problems were not a weakness of the research design, but basic shortcomings in the social science research methods.

Hall offers a partial list of what he feels are the most serious limitations of established survey research tools. Primarily, he believes this kind of research "oversimplifies" social reality and is inaccurate. Information taken from people is done in isolation and then is aggregated at the expense of human complexity. People must make "forced choices" when answering questionnaires. In the end, research resulting from such practices presents a static picture of reality.

A second major limitation to survey research, Hall concludes, is its alienating and dominating character. Research instruments are prepared in an office, far away from the respondents, and often become one-sided. Hall questions whether this method can be called "science." And finally, too often, he fails to see where survey research leads to some sort of future action.

Hall sees the development of participatory research methods as the means for improving the effectiveness of social science research. As a result of his experience and that of others, Hall offers a set of principles of participatory research to serve as a basis for further work or criticism. These principles are:

- Research methods have ideological implications.
- A research process should be of some immediate and direct benefit to a community and not merely the basis for an academic paper.
- A research process should involve the community or population in the entire research project from the formulation of the problem to the discussion of how to seek solutions and the interpretation of the findings.
- If the goal of research is change, then the research team should be composed of representatives of all elements in the situation that have a bearing on the change.
- The research process should be seen as part of a total educational experience which serves to establish community needs, and increase awareness and commitment within the community.

- The research process should be viewed as a dialectic process, a dialogue over time and not as a static picture from one point in time.
- The object of the research process, like the object of the educational process, should be the liberation of human creative potential and the mobilization of human resources for the solution of social problems.

In an analogy to medicine, Hall illustrates the importance of participation to the improvement of research methodology: "Social science research often appears to produce a situation in which a medical doctor tries to diagnose a patient's symptoms from around the corner and out of sight. The social scientist uses his "instruments" to measure the response of the patient as though they were a kind of long stethoscope. The focus of the researcher has been on developing a better and better stethoscope for going around corners and into houses when the real need is for the researcher to walk around the corner, go into the house and begin talking with the people who live there." ■

Randall H. Casey

[1] *Convergence*, Vol. VII, No. 2, 1975, pp. 24-32. P.O. Box 250 Station F, Toronto, Canada, M4Y 2L5.

Search for Answers

Researchers, producers and managers from 32 countries gathered at the Open University's campus in Milton Keynes, United Kingdom to attend the International Conference on Evaluation and Research in Educational Television and Radio (CEREB). The conference, which was organized by the Open University in conjunction with thirteen other private and governmental groups, was developed to examine the value of research and evaluation for organizations using educational television and radio. From April 9-13, 226 participants met in nine small discussion groups to discuss three major themes — Research Findings; Methodology; and Research and Decision-making.

ICIT Report asked David Giltrow, Dean of Media Production at the Center for Instructional and Staff Development of the City Colleges of Chicago, to describe the Open University conference. As a preface to his remarks, Giltrow stressed that his impressions may be markedly different from those of the other participants and compared his situation with that of the proverbial blind men who sought to describe an elephant from their individual knowledge of its parts. The following then is Giltrow's portion of the "elephant":

The formal conference program was designed to foster participation. Conference papers were provided in summary form ahead of time and in complete form at the conference, but were not formally read. A presentation each morning by an active leader in educational broadcasting raised fundamental questions. Then the small groups devoted themselves to discussing each of the three main themes of the conference. The final day of the conference provided a chance for the small group results to come forth through the comments of the rapporteurs. Preparing these conclusions was a nearly impossible task because of the diversity of the group's reports.

The atmosphere of the entire conference was one of searching rather than pronouncing. The research findings which exist in educational broadcasting were often found to be wanting. The producers wanted hard guidelines to follow and not the highly qualified results which arise from the cautious researcher's work. The crude state of research and evaluation (R&E) was exposed when scrutinized by those who had to make decisions. And, for the managers and decision-makers, the researcher and evaluator often provides *post hoc* information but not the kind of data which can be plugged into the decision-making process.

Part of the R&E problem appears to be a lack of solid theory to guide researchers. The multidisciplinary aspect of educational broadcasting means that hybrid theories emerge which lack the focus and scope needed for such an all-encompassing educational system as the instructional television model demands.

The lack of theory is paralleled by the lack of funds for research and evaluation. This may be particularly true in developing nations, where there is often no research base at all upon which to make even tentative hypotheses. Evaluation suggests criticism, which may not be politically acceptable in either the industrialized or the developing nations.

By highlighting such fundamental issues, the conference has provided a full agenda for future conferences, and for individuals and national groups to seriously consider. No single meeting can accomplish much except to provide the opportunity for necessary formal interchange. But national research groups and journals can keep the issues alive and in front of their members and readers.

I would hope that another international meeting will take place within the next three years. This meeting should consider specific issues and possibly map out guidelines for greater international cooperation in establishing research and evaluation priorities.

Perhaps researchers from such fundamental areas as neurology and visual perception or systems analysis could also be included. The cross-fertilization between disciplines can be exciting when it takes place with the right people in the right setting. The Open University's decision to emphasize the interaction between researcher, producer and decision-maker was sound. By being exposed to one another's perspectives on educational broadcasting, members of each professional category can adapt their private agendas to consider the needs and demands of others. This mixture should be continued at future meetings. ■

The Open University hopes to publish the conference proceedings in 1977. For a cost of approximately £10.00, interested persons may obtain a copy from the Marketing Division, Open University, P.O. Box 81, Walton Hall, Milton Keynes, MK7 6AT, England.

ADULT EDUCATION AND DEVELOPMENT

Adult Education: Legal Tender or Development

About 500 participants from some 80 countries spent the week of June 20-25 on the campus of the University of Dar es Salaam, Tanzania, discussing how adult education can best serve as an integral component of development. The occasion was the International Conference on Adult Education and Development, organized by the International Council for Adult Education, with excellent support from the United Republic of Tanzania.

ICIT Report *would like to thank Jim Hoxeng, non-formal education specialist of the Technical Assistance Bureau, U.S. Agency for International Development, for providing papers on two southern African programs (reviewed elsewhere in this issue) and for preparing the following account of the conference.*

The six-day session started on a high note with a major international statement on the conference by Tanzania President Julius K. Nyerere, probably the world's most articulate leader on the topic of adult education and its role in development. His position was clear:

"A man learns because he wants to do something. And once he has started along this road of developing his capacity he also learns because he wants to be a more conscious and understanding person. Learning has not liberated a man at all if all he learns to want is a certificate on his

wall, and the reputation of being a 'learned person' — a possessor of knowledge. For such a desire is merely another aspect of the acquisitive society — the accumulation of goods for the sake of accumulating them. The accumulation of knowledge, or worse still accumulation of pieces of paper which represent a kind of legal tender for such knowledge, has nothing to do with development."

Learning has not liberated a man at all if all he learns to want is a certificate on his wall, and the reputation of being a "learned person."

Nyerere described the adult educator in terms of a mother, who does not *give* walking or talking to her child, as if they were something she *has* and gives a portion of to the child. Nor is the adult educator *giving* to another something he possesses. He called for new organizational approaches not modeled after schools, for a mixture of generalized education and specialized mass education, all making use of appropriate technology. "For," he said, "it is no good spending time and money on elaborate visual aids which need skilled operators and electricity, if either the skilled operator or electricity is lacking in the village which wants to learn. The techniques must be of very low cost, and preferably capable of being constructed out of local materials, at the place where the teaching will be done and by the people who will teach and learn. Self-reliance is a very good educational technique, as well as being an indispensable basis for further development."

The conference unanimously adopted Nyerere's speech as its own "basic statement on objectives and strategies for adult education," and added its call for a "radical shift" in approaches to educational planning — moving to decentralized participatory planning — and a "shift in structures," from formal to a mixture of formal and non-formal.

While Paulo Freire was the conference's most illustrious participant, he did not address the general assembly. He spent a good deal of time in dialogue with Third World educators who are using his philosophical approach. In his conversations he stressed the need for demystifying his methodology, stating that it can be worked out only in *praxis*, thus displaying a modesty similar to Nyerere's own.

When greeted with fulsome praise for his wisdom, courage and philosophy, Nyerere cautioned the assemblage with a Swahili adage, "Don't over-praise the brewer; he may dilute the beer." ■

Cheap & Easy

"An expert is someone who doesn't know anymore than you do but is better organized, and uses slides."
Today's Chuckle

ODDS AND ENDS

We recently taught an A-V training course sponsored by the CADEC Communications network and held in Kuru-Kuru, Guyana. The course emphasized the utilization of locally available materials for producing inexpensive A-V aids. In this article we outline some of the materials which helped to keep costs at a minimum and productivity high.

1. When making paste from flour and water, if you are in tropical areas, remember to add an insecticide or oil or clove.
   OTHERWISE . . . BUGS WILL NIBBLE!!
2. Used X-ray film can often be obtained free from hospitals and can be used in many ways:
   - Black X-ray film can be used as a portable chalkboard
   - Cleared X-ray film can be used as overhead transparencies, or
   - As a protective covering for preserving mounted materials. **NOTE:** The hospital will often clear the film for you. If not, soak the film in chlorine bleach.
   - Any X-ray film can be cut and used as a substitute for plastic stencils for lettering, etc.
3. Printers' off-cuts (left-over paper and cardboard) are usually FREE or available at low cost from your local printer. The off-cuts can be used for signs, posters, displays or brochures.
4. Newsprint is often available FREE or at low cost. Contact the production department.
5. When your felt tip markers go dry, try soaking the tips in carbon tet. This will frequently rejuvenate them.

PHOTOSKETCHERS: In Trinidad we found alcohol in drug store iodine. The alcohol will not only slow down the process, but may destroy the effectiveness of the iodine altogether.

Thank you for all the letters we have received. Please continue to write! We are answering them as quickly as possible.

Lindy Layer & Rosemary Nicholls

U.P.A. Box 1221, Cocoa Beach, Fla. 32931

Nation Building and Literacy: The Mozambique Experience

Literacy and Adult Education in the People's Republic of Mozambique was one of the papers circulated at the Tanzanian Conference on Adult Education and Development. The following is a brief summary of that paper.

". . . to build a new society, it became necessary for the elements who were the agents of this process to possess political, scientific, and technical knowledge.

And this knowledge could only be acquired if people know how to read and write."

The Mozambique Liberation Front (FRELIMO) early recognized the importance of literacy in development. For more than ten years, local party structures (now called *grupos dinamizadores*) have used literate persons as monitors to help teach workers, peasants and members of the liberation forces to read and write.

These literacy efforts were only partially successful, however. The frequent displacement of populations during the liberation struggle; the shortage of monitors in almost totally illiterate regions; the lack of books and other support materials; the lack of a continual reading program to assure that persons would maintain their literacy skills; and the lack of a coordinated, centralized program prevented FRELIMO from having a drastic effect upon the rate of illiteracy.

In order to overcome these problems and to determine the future direction of literacy planning, FRELIMO held two literacy seminars in 1974. These meetings outlined the future direction of the

Mozambique literacy program. Monitors at the local party level would continue to be major elements in the campaign against illiteracy; a literacy program that combined political and social information with scientific and technical knowledge should be developed for the entire country; and, support materials should be based on Mozambican cultures and encourage a sense of national unity.

The changing political situation in Mozambique prevented the full implementation of these recommendations. Localized efforts continued through 1974 and 1975, but the country was still without a nationally coordinated campaign. The problems that had plagued the early efforts continued.

With independence, the People's Republic of Mozambique named literacy and adult education as priority tasks of the new government. The National Directorate of Literacy and Adult Education (DNAEA) was created to develop a nationwide literacy program and to implement the recommendations of the previous seminars.

Under the guidance of DNAEA, literacy efforts would center in the countryside and would be based in units of organized production. A "People's Newspaper" would serve as a news source on FRELIMO developments and as a means of assuring the constant practice of reading and writing. The mass media would act as support mechanisms in the literacy program.

The DNAEA also undertook a survey to assess the current literacy situation in Mozambique. A national meeting on literacy and adult education is planned for this year. The conference will study the results of the literacy survey, develop guidelines to assure continuity of literacy skills, develop monitor training methods, study the pedagogy of literacy, and determine the priorities of the National Literacy Campaign to be launched in 1977. ■

Nancy L. Radtke

FOLK MEDIA

Village Festivals and Folk Media

Since 1974, Bokalaka, the northeastern section of Botswana's Central District, has participated in an innovative experiment in community education. Laedza Batanani — Folk Media and Development: A Botswana Case Study *(Ross Kidd and Martin Byram, Botswana Extension College, Private Bag 43, Gaborone, Botswana, June 1976), another of the papers distributed at the Tanzanian Conference, details the use of village festivals to foster community awareness. The program, which combines entertainment with education, is described below.*

The Bokalaka is a region of scattered settlements and bleak economic prospects. The area is characterized by the frequent movement of rural people between two or more homes (villages to cattle post); a high proportion of men working in South Africa or in Botswana's towns; and a general indifference towards traditional and governmental leaders. Because of these factors, previous community education programs met with low participation in community meetings and apathy towards government extension programs.

Laedza Batanani festivals are held each year in villages throughout the region. The festivals, whose name means "The sun is already up. It's time to come and work together," are popular, entertaining and participatory. Through the use of drama, puppetry, music and group discussion, a mobile team of government extension workers and community members presents programs which deal with the basic concerns of the community — health, production, family and community life, cultural activities and economic problems.

Format

The actual format of the festival changes from year to year as a result of continuous evaluation by the program's planners. In 1975, *Laedza Batanani* consisted of morning and evening programs. The mobile team arrived at the *kgotla* (village meeting place) in the afternoon, set up camp and publicized the festival. In the evening, people gathered to view locally produced video-tapes on development and to participate in traditional singing and dancing.

The following morning, a drama using *actors-animateurs* and puppets was presented. No formal script was used but each of the three scenes was carefully designed to present a central theme (family conflict and value conflict, village development, and cattle theft and local justice). Afterwards, group discussions encouraged villagers to give their impressions of the drama.

Each element of the festival —drama, puppetry, songs, discussion, videotape — was examined in terms of audience response, actor's evaluation and general observations. The drama has consistently been the most popular part of the festival, producing such audience reactions as "It is an interesting way of bringing social pressure to bear on people — easier than wives on their own trying to argue with their husbands. The drama helped to show men what women don't like." The people also said that they enjoyed the videotapes of village development because they showed what other villages were doing to meet similar problems.

The development of a festival centered around entertainment and local participation, however, has proven to be immensely popular. Attendance figures indicate that the *Laedza Batanani* draws wide community participation. Usually 200 to 400 people gathered for the evening program and from 80 to 150 adults plus school children attended the morning program. In comparison, only 20 to 30 people generally attend village meetings and Farmer's Days draw only 50 to 100 people.

Cooperation

Local leaders have become increasingly involved in every stage of the festival. Headmen, teachers, district councillors, church and women's group leaders and others attend pre-festival workshops where "brainstorming" sessions identify the community issues that will be covered in each year's festival. They write songs, outline the dramas and participate in all aspects of planning the logistics of the festival. What began as an "experiment" in the use of community participation in rural development planning has become a "community institution."

The program not only provides an example of education through entertainment, but also has become a demonstration project on cooperation between different government agencies and between government workers and the community. Every extension worker from each of the agencies operating in the Bokalaka (agriculture, community development, family welfare education, primary schools, the community college, and the university) is involved in planning and organizing the festival. Each year about 10 to 15 of these workers form part of the mobile team that travels from village to village.

The involvement of all agencies in the festival not only produces a well-integrated message (for example, nutrition linked with health, crop production and home economics) but encourages field workers to develop new skills in the use of folk media and group discussion, and to see their own extension messages in relation to the problems identified by the community.

Effects

The success of *Laedza Batanani* has shown that popular folk media can be an effective extension medium in Botswana, able to attract and hold the interest of a large number of people. This does not mean that there have been dramatic changes in the village life of Bokalaka. The program was designed to influence attitudes and the effects of these changes are not as obvious as those of a village

construction program. Some changes are noticeable, however. Laws dealing with cattle theft were made more severe and participation in development programs improved after the festival. Community members organized local performances of songs and traditional dances in response to the activities of the mobile team. Within the villages, festival characters such as Tamagada, the drunken, lazy man who does not help in village development projects and Tjebakadzi, the cattle thief, have become "folk villains." ■ NLR

A Village Voice

The following are excerpts from a letter written by Bruce Lundeen, who has spent many years in rural areas of Kenya. He is involved at the village level with approaches to participatory involvement of people in the production of audio-visual materials for self education and for creating new village information exchange channels.

Mr. Lundeen comments on language and its use in the Kenyan radio program Zaa na Uwatunze *(reviewed in this newsletter). He writes about aspects of his present work and the importance of oral tradition in information transfer. His observations add to the discussion of how people receive information.*

In the next issue of ICIT Report *we are planning to hear more about Lundeen's work in Kenya and from some of the people in the village who are producing their own materials.*

Kenyan Swahili, as you know, is not the common medium of expression as it is in Tanzania, and levels of comprehension vary from men to women, according to a peoples' proximity to urban or trading centers and their formal education. Due to these language constraints I feel that for communication to be effective (as far as relating specific new ideas) the core information should be conveyed in the peoples' own idioms. It was explained to me that the characters in *Zaa na Uwatunze* are clearly identifiable by tribe (as each tribe has its own special brand of Kenyan Swahili) and that this creates some of the humor in the program.

I am currently involved with some 'experiments' that should substantiate my ideas about an approach to participatory involvement of the people in the production of audio-visual materials for their own education and as a means of information exchange with the community. My guiding principle has always been to demonstrate 'ideas' by *doing* and I am happy to say that much of what I have been predicting is proving itself. The cassette tape recorder provides that 'instant replay' possibility that video does with two channels (simultaneous sound and image). For most of us who have acquired the ability to abstract depth from a two dimensional image and to integrate a 'live' moving visual image with the sound track, video best stimulates a type of 'composed reality rerun'. But as Andreas Fuglesang points out in the interview (*ICIT Report*, April, 1976), Africans (and any people with a strong oral tradition) can conjure up a detailed, seemingly 'real image' in the mind's eye from aural stimulation.

When using a tape recorder in Masailand, the region of a tribe of pastoral people in Kenya and Tanzania, and letting a group of Morani (young males) sing and then replay the songs, it was clear that their *focus* was on aural stimulation. They almost seemed hypnotized in that they were not looking at anything, their gazes were transfixed in another imagined 'world'. After this experience I talked with a Masai veterinarian and asked him if we could use the storytelling tradition and the peoples' music as a medium for infusing new information about animal husbandry and other topics of interest to his people. He was very enthusiastic and pointed out that the Masai who live near the Kenya border have bought radios because the Voice of Kenya, the country's radio station, has vernacular news broadcasts and music in Masai. I do believe that there are unlimited possibilities to enhance the peoples' traditional communication networks by using cassette tape recorders.

A basic misconception in thinking of communication and change . . . is the lack of understanding of communication as a social process and mistaking it for transmission towers, documentary films, etc.

Dr. K. E. Eapen
Bangalore University

My current situation here in Kenya working with the women (and having experienced the lack of meaningful communication between the men and families in general) leads me to believe that some pretty dramatic steps forward could be made working with the Masai. They have remained isolated, for the most part, from the 20th century and live in a 'virgin environment' as far as any type of media saturation. The fact that they have not been very much 'decultured' by a print literacy means that their oral tradition is still the basis of their information transfer system. Tape recording Masai oral history and using it in a Freirian sense could begin to bring about an awareness among the Masai that their world is not only being changed by nature (recent drought), but also by 'well-intentioned men'. That is, the Masai Range Development Project with their dams, bore-holes, cattle dips, etc. and also the government's Ujamaa settlement's being imposed upon them! ■

ICIT Report is the official newsletter of the Information Center on Instructional Technology. The Center serves as an international clearinghouse for materials and information on important developments in the use of technology for improving education around the world. The Center is operated by the Academy for Educational Development, a private non-profit organization, and is supported by the Bureau for Technical Assistance of the U.S. Agency for International Development.

Folk Culture For Radio

ICIT director Jock Gunter talked with Mr. Emmanual Nortei Tettey of the Ghana Broadcasting Corporation, P.O. Box 1633, Accra, Ghana, during the University of Massachusetts Seminar on Quality in Instructional Radio. Mr. Tettey spent six weeks in April and May at the University of Massachusetts visiting The Center for International Education.

Below are some of Mr. Tettey's thoughts on the use of folk media on radio for development.

As a matter of fact, there are a number of problems in the country, and using folk media can be a most effective way of dealing with the situation. If you use folk media, you come right down to the people. They know what you are talking about, and whatever idiom you use, they understand. So, folk media in Ghana can contribute effectively towards the solution of the country's problems. . . .

If you want to use folk media in terms of development, you want to look at several areas. Folk involves words. You must be conversant with the language. The language has some inherent qualities which you must be knowledgeable about or you will use it wrongly. . . .

Our people have certain religious cults. You must be conversant with the implications of the religion when using folk media as a means of development. If you are taking something from the religious practices, you must put it in the right context. If you take only one part of the religious practice out of its context for a purpose other than the religious practice, you might defeat your objective. . . .

You want to have several ways by which you can communicate your ideas to the public. You may use traditional drums or traditional tunes which are familiar to the community. Then, the moment you begin to say something, they are with you. They know where you are heading. You have given them something they can identify with, and it is a way of making them aware of their problems. . . .

There are other areas of the folk culture that can be used in development. Going to

work songs, songs that have been handed down from generation to generation: if you take a work song and understand its implications, it makes a very interesting program for development. Let me make reference to the British. When a Britisher hears *God Save the Queen*, you know the sort of feeling he has. We have similar things. . . .

I know of a work song the fishermen sing. When they start singing, everybody gets so entranced with the music that they forget that they are working! And they work so indefatigably that by the end of the day they have enjoyed the content of the music so much they have forgotten the work dragging. . . .

People can get the same strength from hearing music on the radio that they would feel if they created it themselves. If you are sitting idle and hear music on the radio you will be motivated. You have a feeling of getting ready to work. The content of the music might, for example, have some reflection of a warrior who fought for the tribe in the past. People begin to have reminiscences of this warrior and his valor, and all the good things he did for the society. They get that feeling and want to work for their society too because that man has set a very good example for future generations to emulate. This feeling can be handed on and on from generation to generation. In this way you are developing the society. You are reminding people of their civic responsibility and their role in the society. . . .

We thus use aspects of the folk culture in specific situations. During planting or harvest seasons we use special songs on Ghana Radio to motivate people to harness their interest and get them involved in whatever activity they might find themselves. Music alone pushes them into the job. They contribute actively in the real production. ■

Cultural Resurrection

Creole languages and cultures are the rich composites of many influences. They exist in those Caribbean and American regions in which French or Spanish colonists met with African slaves and then together blended with native cultures. Creole traditions vary from country to country; they are the result of native cultures maintaining their own identity in the face of colonization by outsiders.

There are two primary categories of Creole tradition: those of French influence and those of Spanish influence (called *Criollo*). In the regions of the Caribbean settled by the French, Creole is a living language and culture, passed on orally from generation to generation. Only recently have there been efforts to transfer the language to a written state, and to preserve other traditions of the culture.

It was out of the desire to preserve waning characteristics of the Creole language and traditions that *l'Agence de Coopération Culturelle et Technique* sponsored its Colloquim on Applied Linguistics in the Caribbean (July 7-12, 1975). Participants from Africa, North America, the Antilles, Europe and the Indian Ocean area met to bring together for the first time specialists in language and culture whose predominant concern was Creole.

Out of this conference came the idea for an innovative teaching method devoted to transferring the oral Creole language to a written one through the use of a bilingual French/Creole cartoon book. *Contes Créoles Illustrés* (Agence de Coopération Culturelle et Technique, 19 Avenue de Messine, 75008, Paris, France) is a collection of basic Creole fairy tales from 8 different Creole traditions. Each is illustrated in simple pictures and captioned by simple Creole text. Following each cartoon is a textual version of the story, told first in Creole, more elaborated than the cartoon text, and then translated into French.

Purpose

The aim of the book is to reinvest the Creole tradition into modern communication and to spread the oral Creole tradition in a systematic way into a written language. A further aim is the promotion of cultural transfer among the different Creole traditions in the Caribbean, the State of Louisiana in the United States and French Guyana. The bilingual texts are an effort to preserve the oral tradition of the two languages and to facilitate teaching via one sense or another, through pictures or through words. The cartoons aim also to preserve the idiomatic usage of the Creole language as well as applying it to French.

The cartoons themselves are traditional fairy tales. While there is undoubtedly value in utilizing a story line which is familiar to students, the particular stories chosen seem to reflect especially traditional morals. There is great incongruity between the innovation of the mode of teaching literacy through bilingual cartoons, and the content chosen for display. For example, the only whites present in the illustrations are God and a judge; women are consistently represented as mean and ugly and inferior; violence permeates the themes. Current thinking in education and development recognizes the importance of relating program content to the real situation of the student/participant. Fairy tales, though charming, are often passé. The complete exercise could be doubly effective by telling stories that have themes more positive for development and which reflect the status of the Caribbean people today. ■

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